EMERSON COLLEGE OF ORATORY

BOSTON, MASS.

1931

ANNUAL CATALOGUE

EMERSON COLLEGE OF ORATORY

BOSTON, MASSACHUSETTS
1931

"For of the soule the bodie forme doth take;
For soule is forme, and doth the bodie make."

Edmund Spenser

Calendar

For 1931-1932

Registration Day

Freshmen: Saturday, Sept. 26, 1931.
Sophomores, Juniors and Seniors: Monday, Sept. 28, 1931.

First Semester

Opens Tuesday, Sept. 29, 1931; Winter Recess, Dec. 19, 1931, to Jan. 5, 1932; Mid-Year Examinations, Jan. 25 to Jan. 30, 1932; First Semester closes Jan. 30, 1932.

Second Semester

Opens Monday, Feb. 1, 1932; Spring Recess, Mar. 19 to Mar. 29, 1932; Second Semester closes May 28, 1932.

Summer Session

July 6, 1931, to Aug. 14, 1931.

The College opens each morning, six days of every week in the scholastic year, at 9 o'clock.

The office of the College will be open every day during the year, Sundays and holidays excepted.

The Dean will be at the office of the College every day, beginning September 15.

Officers

HENRY LAWRENCE SOUTHWICK, *President*
HARRY SEYMOUR ROSS, *Dean*
EDNA M. SHAW, B.L.I., *Registrar*
NETTIE HUTCHINS, *Secretary*
COL. DANA T. GALLUP, *Treasurer*
HELEN DONOVAN, *Bursar*
JESSIE ELDRIDGE SOUTHWICK, *Preceptress*
ELIZABETH M. ROGERS, *Associate Preceptress*
ANNIE T. MONTEITH, *Director of Dormitories*
REV. SIDNEY LOVETT, *Chaplain*
WALTER R. MANSFIELD, M.D., *Medical Advisor*

Trustees

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WALTER R. MANSFIELD, A.B., M.D.
HARRY SEYMOUR ROSS, M.A.
REV. ALLAN A. STOCKDALE, D.D.

Faculty of Instruction

1930-31

HENRY LAWRENCE SOUTHWICK, Litt.D., *President*
Oratoric and Dramatic Delivery; English Literature; Shakespeare.

HARRY SEYMOUR ROSS, A.M., *Dean*
Rhetoric; English Language and Literature.

BELFORD FORREST, A.B.
Dramatic Art; History of Drama; Playwriting.

WILLIAM HOWLAND KENNEY
Technique of the Voice.

JESSIE ELDRIDGE SOUTHWICK, B.L.I.
Ethics; Literary Interpretation; Shakespeare; Voice.

ADELAIDE PATTERSON, B.L.I., M.Ed.
Education; Phonetics.

AGNES KNOX BLACK
Literary Interpretation; Browning and Tennyson; Reading as a Fine Art.

GERTRUDE McQUESTEN, B.L.I.
Technique of the Voice; Articulation; Interpretation.

ELVIE BURNETT WILLARD
Story-Telling and Children's Literature.

PRISCILLA C. PUFFER, B.L.I.
Gesture.

ROBERT HOWES BURNHAM, B.L.I.
Dramatic Training; Make-Up.

ELSIE R. RIDDELL
Gymnastics; Fencing; Dancing; Anatomy; Hygiene; Community Games and Dances.

JOSEPH E. CONNOR, B.L.I.
Public Speaking; Debate.

PAUL KELSEY, A.M.
French.

ANDREW BURNS CHALMERS, A.B., B.D.
English Bible Study.

SANDS CHIPMAN
Journalism.

DANIEL BREWSTER
Scenery and Costume.

NETTIE HUTCHINS, B.L.I.
Interpretation.

GERTRUDE KAY
Community Drama, Children's Theater.

HARRY L. KOZOL, B.S.
Psychology; History of Education.

ADELE NEILL DOWLING, B.L.I.
Pantomime; Physical Culture.

ETHEL VIENNA BAILEY, B.L.I.
Children's Theater; Costume; Interpretation.

SYLVIA FOLSOM BUSHNELL, B.L.I.
Interpretation.

*SHERWIN LAWRENCE COOK
English and American Literature.

*Deceased.

H. JAMES ROCKEL, M.A.
Rhetoric; English Literature.

GROVER C. SHAW, B.L.I., M.Ed.
Public Speaking; Interpretation.

GEORGE ANDREW McFADDEN
Stage Design; Lighting.

EUGENE FRANCIS McCARTHY, A.M.
Psychology.

HOPE JAMES, B.L.I.
Choir and Assembly Singing.

FRANK CHOUTEAU BROWN
History of the Theater; Stage Settings.

GEORGE DEMETER, A.B., LL.B.
Parliamentary Practice.

Lecturers

DR. HENRY LAWRENCE SOUTHWICK
The Function of Criticism.
Patrick Henry: A Splendid Rebel.

REV. HENRY HALLAM SAUNDERSON
Our Puritan Inheritance.

EDWARD ABNER THOMPSON
Rhythm in Interpretation.

CLAYTON HAMILTON
The Jew That Shakespeare Drew.

HENRY WADSWORTH LONGFELLOW DANA
The Soviet Theater.

JUDGE BEN LINDSEY
Not What, but How, to Think.

DR. RUSSELL HENRY STAFFORD
Founder's Day Address.

MAURICE COLBOURNE
My Friend, Bernard Shaw.

ELMER KENYON
Turgenev, Playwright.

ANTHONY J. PHILPOTT
Journalism as a Liberal Education.

MRS. HELENA MAHONEY
The Lure of the Desert.

Artists Recital Course

CLASSIC AND MODERN DRAMA

THE PASSING OF THE THIRD FLOOR BACK *Jerome*

GROVER SHAW

RICHELIEU *Bulwer Lytton*

HENRY LAWRENCE SOUTHWICK

MACBETH *Shakespeare*

I. M. COCHRAN

FAUST *Goethe*

JESSIE ELDRIDGE SOUTHWICK

THE GYPSY TRAIL *Housam*

JOSEPH E. CONNOR

THE SKIN GAME *Galsworthy*

SHERWIN LAWRENCE COOK

Design of the College

EMERSON College of Oratory, established in 1880, is a public institution, governed by a board of trustees. This board elects annually the officers of the college, directs its educational policies, and administers its finances.

The work that Emerson College has done and is doing is unique. While it is called a College of Oratory, and while it emphasizes the teaching of the spoken word by careful scientific training in public speaking, it is also a school of literature, a school of dramatics, and a school of pedagogy. It trains speakers and dramatic directors; it sends forth annually a large number of teachers to colleges and to normal and secondary schools in all parts of the United States and Canada.

Emerson College is primarily a school for personal culture. It seeks to awaken in the student of expression a realization of his own potentialities and to give such direction to his training that he may attain them.

The personal and literary culture afforded by the curriculum is of highest value not only to those who have a professional end in view but to men and women who do not intend to make oratory a specialty. It is self-evident that a strong personality, a cultured and noble manhood, is infinitely superior to any tricks of voice or gesture. When a man loves the truth and lives it, and can present it effectively to others, he has received the best possible preparation for the work of life. "The greatest thing in oratory is the orator."

Location

EMERSON COLLEGE is located at 30 Huntington Avenue, near Copley Square. It is easily accessible from all railroads leading into the city, and cars to all points pass close to its doors. Within a few minutes walk of the Fens, the Public Gardens, the new Museum of Fine Arts, the Opera House, Symphony Hall, and the Public Library, the college is in the artistic and literary center of Boston.

EMERSON COLLEGE has an excellent reference library. The books are carefully selected with a view to the needs of the students and the specialized work pursued. Students have access, free of charge, to the Boston Public Library. The Boston Art Museum is free to students. This contains a large collection of rare and beautiful works of art by the great masters of sculpture and painting and its departments of archaeology and antiquities have but few equals. The earnest student will find a liberal education in the literary, historic, and artistic advantages offered by Boston and vicinity, aside from the special benefit to be derived from a course pursued in any of its schools.

Requirements for Admission

APPLICANTS for admission are required to present two or more testimonials of good moral character from persons of recognized standing. They must present certificates of scholarship and standing from the schools most recently attended.

For admission to the Freshman Class as a regular

student, credentials must be presented from an accredited high school certifying to the equivalent of four years of work, equalling at least fifteen units in the academic subjects listed below. Applicants satisfactory to the Committee on Admissions and who present fifteen units may enter the Freshman Class without condition, and if able to meet all requirements during the first semester will be considered as regular members.

Requirements for admission to the degree course are:

English	4	History	1
Languages	2	Science	1
Mathematics	2	Elective	5

Total 15

Students of maturity and ability who have not completed high school requirements may be admitted conditioned in not more than two of the required fifteen points. Such deficiencies in preparatory work may be made up at reasonable rates, while the student is pursuing his regular courses.

All candidates for entrance are required to present certificate grades in English. Any student deficient in written English, irrespective of credits presented, will be required to take additional courses in composition.

Each matriculant is required to take a medical and physical examination upon entrance. The purpose of this examination is to determine the physical needs of the student, to direct training and to record progress throughout the course. Certificates from local physicians will not be accepted in lieu of this examination, which is given without charge.

Degrees

An Act

To authorize Emerson College of Oratory to grant the degree of Bachelor of Literary Interpretation.

Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:

Section 1. Emerson College of Oratory may grant the degree of Bachelor of Literary Interpretation to students properly accredited and recommended by a majority of its trustees; provided, however, that the course of instruction furnished by the corporation shall occupy not less than four years, and that no such degree shall be granted to any person who has not taken said full four years' course, or a course in some other institution of learning and in said Emerson College of Oratory, which a majority of said trustees shall consider the equivalent of said four years' course.

Requirements for Degree of Bachelor of Literary Interpretation

Fifteen units of credit above the eighth grade of approved secondary school work are required for admission to college standing. (See Pages 11 and 12.) A preparatory "unit of credit" represents at least four recitations per week for a school year of not less than thirty-two weeks.

Requirements for graduation include completion of a minimum of 40 semester points per year, or 160 semester points for the four year course. Of these 160 points, 60 shall be in academic, non-professional subjects as listed on Page 18.

Advanced Standing

Graduates of academic colleges may be given two years credit and thus be able to complete the course in two years. This is the minimum time in which the B. L. I. degree may be earned.

Students who have pursued advanced courses in oratory and dramatics in professional schools of the first rank may also apply for advanced standing. In every instance the applicant is required to present credentials covering the work for which credit is asked, and may be required to submit to an examination before the Committee on Admissions.

Under exceptional conditions a student may, by carrying extra class hours during his course and by availing himself of Summer Sessions, complete the required work in three and one-half calendar years. Only students of maturity and high scholarship will be permitted, after a semester of probation, to undertake the extra work involved in so intensive a course of study.

Special Students

Applicants who, instead of taking the regular prescribed courses for graduation, desire to pursue elective studies as "special students" will be required to give satisfactory evidence that they are qualified to sustain themselves in the classes which they desire to

enter, and that they have attained a grade of scholarship equal to the average standing of the regular students in those classes. Special students are subject to all the regulations of the college, and the same scholastic requirements for admission.

Regulations

A DEFINITE educational purpose on the part of all students is assumed. The college traditions stand for moral responsibility and earnest cooperation. The regulations are few and fundamental. No student will be received who fails to submit satisfactory letters certifying to his moral character. Any student who neglects the work of his class, or shows that he has no proper appreciation of his opportunities, or whose presence and influence are considered harmful to the institution, may be excluded at any time. In case of required withdrawal, no money will be refunded.

All regular students, except those residing at home, will be required to live in the college residences unless special exception is allowed by the Dormitory Committee previous to the opening of the scholastic year.

Every regular and special student, upon entering, is required to matriculate and submit his choice of studies for approval.

After registration, which is required of all students at the beginning of each scholastic year, each student must submit his registration slip to the Bursar and pay his tuition, or give satisfactory security for the payment of his term dues. Tuition paid for instruction which a student, because of illness, has not received will stand to the credit of said student

until he is able to return and re-enter the classes. No money will be refunded except in cases of twelve months' illness.

Students are required to be prompt and regular in their attendance upon all classes in the courses upon which they have entered. A record of attendance will be kept, and lost lessons must be made up. It is hoped that parents and guardians will concur with the officers of administration in their opinion of the inexpediency of granting leave of absence except for extraordinary reasons.

All matters of college business must be arranged at the office and not with instructors.

No regular students are permitted to take part in or visit classes in advance of those in which they are scheduled.

Students who desire medical advice should apply at the office where they will be directed to reliable doctors for consultation.

Conferences between the Dean and representatives chosen by the several classes will be arranged each term, in order that matters of interest to the classes may be brought formally or informally before the officers of the college for consideration, and the heartiest co-operation secured between the student body and the Faculty.

Parents and friends are cordially welcomed as visitors at any time. Students are permitted to take visitors into classes and recitations, but are requested in all cases to introduce them at the office, whence they will be conducted to classes and be shown every courtesy.

The Curriculum

1931-32

THERE are eight departments, including about eighty courses, which may be designated as:

I. ORATORY
Public Speaking; Argumentation; Debate; History of Oratory; Parliamentary Practice.

II. VOICE TRAINING
Vocal Technique; Articulation; Phonetics; Assembly Singing.

III. LITERARY INTERPRETATION AND PLATFORM ART
Evolution of Expression; Prose Forms and Poetic Interpretation; Public Reading; Story Telling.

IV. DRAMATIC ART
Pantomime; Stage Technique; Children's Theater; The Tributary Theater; Comparative Drama and Foreign Productions; Theater Design; Costume and Scenery Workshop; Make-up; Technical Directing.

V. PHYSICAL TRAINING
Anatomy and Hygiene; Gymnastics; Interpretative Dancing; Community Games and Dances; Expressive Action.

VI. LANGUAGE AND LITERATURE
Shakespeare; English and American Literature; Literary Criticism; Rhetoric and Composition; English Bible Study; Greek Drama; Journalism; French.

VII. PSYCHOLOGY
General Psychology; Educational Psychology; Ethics; Philosophy of Expression.

VIII. EDUCATION
Principles in Education; History of Education; Public School Reading; Teaching Methods in (a) Public Speaking, (b) Voice, (c) Interpretation; Practice Teaching in Community Dramatics.

Tabulated View of Groups and Courses

	Freshman Year	Semester Points
I 1	Public Speaking	4
II 2	Articulation	4
II 3	Vocal Technique	4
II 6	*Expressive Voice*	2
III 1	*Evolution of Expression*	6
III 4	*Public Reading*	2
IV 1	Pantomime	4
IV 3	Stage Technique	2
IV 8	Theater Design	4
V 1	*Anatomy; Hygiene*	4
V 2	*Gymnasium*	4
VI 1	*English Literature*	4
VI 7	*Major Plays of Shakespeare*	4
VI 12	*Rhetoric*	4
VI 14	French	4
VI 17	Journalism	4

	Sophomore Year	Semester Points
I 2	Public Speaking	4
II 4	Vocal Technique	2
II 9	Assembly Singing	4
III 2	Advanced Interpretation	6
III 5	*Public Reading*	2
IV 2	Children's Theater	4
IV 5	Stage Make-up	4
IV 9	Scenery Workshop	4
IV 10	Costume Workshop	4
IV 12	One Act Plays	2
V 3	Gymnasium	4
V 4	Dancing	4
V 8	*Expressive Action*	6
VI 8	*Major Plays of Shakespeare*	4
VI 10	*Study of Dickens*	2
VI 13	*Rhetoric*	4
VII 1	*Psychology*	4
VII 4	*Philosophy of Expression*	2
VIII 6	*Teaching Methods in Interpretation*	2

	Junior Year	Semester Points
I 3	Debate	6
II 7	Expressive Voice	2
III 3	Advanced Interpretation	2
III 6	*Public Reading*	2
III 8	Story Telling	4
IV 4	The Tributary Theater	4
V 5	Dancing	4
V 7	Community Games and Dances	4
V 9	*Expressive Action*	6
VI 2	English Bible Study	2
VI 4	*Literary Criticism*	4
VI 9	*Major Plays of Shakespeare*	4
VI 15	*Carlyle, Ruskin, Wordsworth and Tennyson*	2
VII 2	* *Educational Psychology*	4
VII 3	Ethics	2
VIII 2	**Principles in Education*	4
VIII 5	Teaching Methods in Voice	2
VIII 8	Community Drama Practice Teaching	6

	Senior Year	Semester Points
I 4	*History of Oratory*	2
I 5	Parliamentary Law	2
II 1	Phonetics	2
II 5	Vocal Technique	2
II 8	Expressive Voice	2
III 7	**Public Reading*	4
IV 6	Comparative Drama	4
IV 7	Old English Comedies	2
IV 11	Technical Directing	4
V 6	Dancing	4
VI 3	*History of English Drama*	2
VI 5	Faust	2
VI 6	*American Literature*	2
VI 11	*Browning, Ibsen*	4
VI 15	Greek Drama	2
VI 16	*Shakespeare Survey*	2
VIII 1	History of Education	4
VIII 3	Public School Reading	2
VIII 4	**Teaching Methods in Public Speaking*	4
VIII 9	Community Drama Practice Teaching	6

Courses listed in italics are required for the degree.

*Alternative.

I. Oratory

DEAN ROSS, MR. CONNOR, MR. SHAW,
MR. DEMETER.

1. Public Speaking. Extemporaneous speaking; occasional speaking; discussions upon current events and topics from history, biography and literature; outlining, arrangement and analysis; post-prandial speaking; delivery of original orations. [First year.]

2. Public Speaking. Open to students who have completed Course I-1. Forensic oratory. Principles of forensic delivery; application to the preparation of school orations and declamations. Practical drill in assigned material. Theory and practice in composition and delivery of speeches. A course for teachers of speech, lecturers, preachers, lawyers and other public speakers. Analysis and criticism. [Second year.]

3. Principles of Argumentation and Debate. Methods of preparation; analysis; brief-making; practical debating. [Third year.]

4. History of Oratory. Lectures upon the lives and times of great orators from Demosthenes to the present. A critical study of famous orations. [Fourth year.]

5. Parliamentary Law and Practice. This course offers a thorough and systematic study of parliamentary law and procedure, and prepares one to become an able presiding officer and skilled parliamentarian. Detailed instruction is given in the methods of organizing and conducting meetings. Every motion likely to arise in a meeting is treated as to its object and effect, when it can be made, whether it can be debated or amended, and what other motions can be made while it is pending.

Actual experience in conducting meetings and applying the rules of order are embraced in the course. It includes constant drills and practice, every student being called upon to preside and participate in the proceedings. Amendments, committee work, privileged motions, points of order, appeal, nominations, elections, by-laws and other proceedings are fully treated. [Fourth year.]

II. Voice Training

MR KENNEY, MRS. SOUTHWICK, MISS McQUESTEN, MISS PATTERSON, MISS JAMES

1. Phonetics. Analysis of English pronunciation; anatomy and physiology of the vocal organs; drill on the fundamental phonetic sounds and diacritical marks; comparison between English and American dictionaries; study of the correct use of the organs of speech in formation of these sounds; practical application of these sounds in oral reading. [Fourth year.]

2. Articulation. Freedom for the organs of speech; placement, accurate moulding of the elements of speech, pronunciation. [First year.]

3-4-5. Vocal Technique. Physiology and hygiene of the voice; fundamental conditions of voice production; relation of voice to the nervous system; breath control; development of resonance; placing of tones; purity, tone projection; flexibility; compass; smoothness; power and brilliancy of tone; eradication of faults in use of voice. [First, second and fourth years.]

*6-7-8. Expressive Voice Culture. Voice as an interpreter of mental states; tone color and form; sympathy; beauty; relation of voice to imagination and emotion. [First, third and fourth years.]

9. Assembly Singing. General outline and drill in methods and essentials in mass singing and chorus organization. [Second year.]

*See Page 30.

III. Literary Interpretation and Platform Art

MR .CONNOR, MR. SHAW, MRS. SOUTHWICK, MRS. BLACK, MRS. PUFFER, MRS. WILLARD, MISS McQUESTEN, MISS HUTCHINS, MISS BAILEY, MISS PATTERSON, MRS. BUSHNELL.

*1. Evolution of Expression. Fundamental technique applicable to all forms of public address. Study of selections from the great orators, essayists, dramatists, and poets, illustrative of the principles of growth in oral effectiveness. Appreciation of the general principles of aesthetics and correlation of oral interpretation with other arts. A philosophy of expression in which emphasis is placed upon development of the creative powers of the individual. Through this distinctive method teachers may gain a good working knowledge for use in their own classrooms. [First year.]

*2-3. Advanced Interpretation. Drill on the progressive steps of advanced criteria of expression. Expressive study of epic, lyric and dramatic poetry, with special reference to the needs of the interpreter. Critical analysis. Review of work and progress of the individual student. Personal criticism and guidance. [Second and third years.]

4-5-6-7. Public Reading. Appreciation of literature from the standpoint of the modern public reader. How to select and abridge material and arrange programs for public reading. Standards of interpretation. Practical application of technique. Preparation and presentation of programs for special and general occasions. Detailed study of the monologue. The art of impersonation in play reading. The lecture recital; dramatization of novels; lyceum numbers. Programs of classic literature. [First, second, third and fourth years.]

8. Story Telling. Children's literature. Lectures on the purpose of story telling and selection of material; adapta-

*See Page 30.

tion of stories and the art of telling the story; individual training in the interpretation of the story. Opportunities for practice will be provided in connection with social settlement activities, school and library centers. [Third year.]

IV. Dramatic Art

PRESIDENT SOUTHWICK, MR. BURNHAM, MR. HALL, MISS BAILEY, MRS. KAY.

*1. Pantomime. Elementary principles; correction of defects and mannerisms in bodily expression; study of emotion in its effect upon gesture; facial expression; writing and production of original pantomimes. [First year.]

*2. Children's Theater. Production of children's plays; adaptation of plays, coaching, designing and costumes. Correlates with Scenery and Costume Workshop, IV 9-10. [Second year.]

3. Stage Technique. Practical course for directors. Stage turns, crosses, exits, entrances. Correct deportment for stage and platform work. Continental etiquette. Special lecturers. [First year.]

*4. The Tributary Theater. Different methods of production; criticism of standard plays; round table discussions for training as directors or teachers. The standard plays of all countries, ancient and modern from the viewpoint of adaptability to public performance; technique of direction of all types and periods of drama; rehearsals and performances. [Third year.]

5. Stage Make-Up. A comprehensive and practical working knowledge of the art of theatrical make-up. Theory and practice; its relation to dramatic art and impersonation. [Second year.]

*This course requires laboratory fee. See page 36.

*6. Comparative Drama. Complete study of modern foreign productions. Analysis and criticism of dramatic projection from the mid-Victorian to the stylized German, French and Russian presentations today. Rehearsals and productions of typical scenes. [Fourth year.]

7. Old English comedies. Presentation of scenes, with criticism and character analysis. [Fourth year.]

8. Theater Design. An elementary course in the principles of design and fundamentals of good taste, with chief emphasis on its application to the stage. Color theory. Working to scale; model making. Sketching; to be able to express ideas simply but readably in sketches. [First year.]

9. Scenery Workshop. Actual design, construction and painting of stage sets. Practical demonstration in problems of lighting the amateur production. Technique of visual and aural effects used in the theater. [Second year.]

10. Costume Workshop. One period a week is given to class instruction in practical demonstration of workshop problems. Students are given six major assignments during the course, each requiring actual design and execution of the costume, either original or adapted from designs provided, and minor assignments in making such properties as may be needed for children's theater performances. [Second year.]

11. Technical Directing. To give the student an intelligent understanding of the technical problems of stage production, and opportunity to learn its many details. The backstage staff. Lighting; the fundamentals of electricity. Stage lighting equipment; purposes and uses of the various units of equipment. Color, in pigment and light. Effects of light on scenery, costume and make-up. Properties and their construction. Papier mache, modeling, casting. Batik and dye methods. [Fourth year.]

12. One Act Plays. Study of English, Irish, Continental and American one-act plays. Practical training in acting varied types. [Second year.]

*This course requires laboratory fee. See page 36.

V. Physical Training

MISS RIDDELL, MRS. PUFFER, MISS BAILEY

1. Anatomy and Hygiene. The skeleton and its articulations; muscular system; applied law of muscular activity as related to physical training. The hygiene of the circulatory system; digestion; nervous system. [First year.]

*2-3. Educational Gymnastics.

(a) Posture training, marching, rhythmic marching and simple floor exercises. In this course the student is taught first of all the meaning of correct postural balance as the foundation of all body work. Practice is closely related to the analysis of movement discussed in the course in anatomy. Effort is made to teach the meaning of localization of motor control. [First year.]

(b) Advanced posture work, fencing and marching. [Second year.]

*4-5-6. Interpretative and Folk Dancing.

(*a*) The proper classical foundation of dancing is taught, and exercises for feet, body, and arms given progressively. Students are required to take the posture training course in Educational Gymnastics (V-2), as a preliminary. Special dance rehearsals in connection with Children's Theater performances. [Second year.]

(b) Bar exercises, advanced technique, and later, Greek dancing is the development of this course. Talent for self-expression in interpretative or pantomimic dancing is eagerly watched for. Different rhythms are analysed and an attempt made to foster a feeling for all that is good in music. [Third and fourth years.]

7. Community Games and Dances. The aim of the

*Costumes for gymnasium and dancing *should not* be purchased before coming to the College, as a uniform is required. This is purchased through an agent of one of the Boston shops and measurements are taken at the College. Dancing costumes are made under the direction of the department of costume design.

course is to present recreational material which will be useful in community leadership, either in playground or settlement work. First semester: Child rhythms, easy song dances and games. Second semester: Folk and simple national dances and more highly organized games. [Third year.]

8. Expressive Action. *(a)* The Emerson System of Physical Exercises aiming for strength, freedom, ease, grace, and rhythm of movement as a preparation for truthful, spontaneous gesture.

(b) Elementary gesture. Responsive drill to establish ready co-ordination between mind and body; the distinction between the gesture of spontaneity and that of calculation; the physiology of gesture; the psychology of gesture; the technique of gesture. Correlation of the study of gesture with the principles of vocal expression. [Second year.]

*9. Expressive Action. *(a)* Advanced study of psycho-physical culture; harmonic movements.

(b) The art of gesture. Classification of gestures from their specific service to the text. The study of gesture in relation to the forms of literature, classified according to their dramatic significance in oral interpretation. Critical discussion by the class of method and gestures used in the presentation of selections. [Third year.]

VI. Language and Literature

PRESIDENT SOUTHWICK, DEAN ROSS, MR. CONNOR, MR. SCAMMELL, MR. CHIPMAN, MR. KELSEY, MR. ROCKEL, MR. CHALMERS, MRS. SOUTHWICK, MRS. BLACK, MRS. KAY.

1. English Literature. The development of the language and discussion of outstanding writers. The main stream of English literary expression, with consideration of forms and their growth. The epic, the lyric, the novel, the essay. [First year.]

2. English Bible Study. Historical backgrounds; literary

*See Page 30.

significance; influence in art and architecture; permanent moral and religious values. [Third year.]

3. History of the English Drama. Early English dramatic forms; liturgical plays; miracle plays and mysteries; moralities; Elizabethan drama. One yearly revival performance of early drama. [Fourth year.]

4. Literary Criticism. Appreciation and estimates of literature; poetry as a fine art; consideration of prose forms; purpose of literary criticism; canons of taste; aesthetics and hermeneutics. Study of Kipling; critical and interpretative. [Third year.]

5. Faust. A literary and critical study of Goethe's masterpiece. [Fourth year.]

6. American Literature. Studies in the nature and development of intellectual life in the United States, as revealed in our literature. The Colonial outlook and the beginnings of the national literature. Nineteenth century achievement. Special consideration of modern trends and their origins. The critical and analytical mood of the present day and its relation to the scientific method. [Fourth year.]

7-8-9. Major Plays of Shakespeare. Detailed study of the masterpieces of Shakespearean literature, including "Julius Caesar," "Macbeth," "Hamlet," "The Merchant of Venice," "The Taming of the Shrew," "Romeo and Juliet," and "Othello." [First, second and third years.]

10. Charles Dickens. Study of Dickens as author, artist, humanist. Preparation of material for lectures, interpretative recitals and readings. [Second year.]

11. Browning and Ibsen. The class work will involve recitals and oral discussions with written reports on collateral readings from the writings of Shelley, Rossetti, Bergson and William James. [Fourth year.]

12-13. Rhetoric and Prose Composition. Weekly drills, study of principles, class discussions, writing of themes,

corrections and criticism, acquirement of vocabulary. [First and second years.]

14. Conversational French. A course in the elements of simple conversation in French. Frequent free compositions. Plays or scenes presented by the members of the class. At least two years high school French required for entrance. [First year.]

15. Greek Drama. Of the four masters of tragedy, three were Greeks. Their works still maintain the vigor and penetration that compel enthusiasm and wonder. The origins and structure of this type of drama, the problems of presentation, and the poetic and philosophic qualities will be presented in lectures. [Fourth year.]

16. Poets and Prophets of the 19th Century. Carlyle, Ruskin, Wordsworth, Tennyson and others. A study of these poetic thinkers in the light of present day problems and the modern interpretation of life. This course will include intensive study of such representative works as Sartor Resartus, Past and Present, Lectures on Art, Modern Painters, Unto This Last, Lyrical Ballads, narrative poems, sonnets, Idylls of the King, and lyrics. [Third year.]

17. Shakespeare Survey. The creative energy of Shakespeare as revealed by a chronological reading of the typical works of each stage in his progress. Shakespeare as dramatist, poet, critic of the age, and philosopher. The Elizabethan mood and temper in relation to our own. [Fourth year.]

18. Journalism. Lecture course in news and feature writing for modern newspapers, combined with practical training through the Emerson Press Club whose members are assigned as actual correspondents for the College on various Boston and out-of-town papers. Special lectures from time to time by well-known writers of news and fiction. [First year.]

VII. Psychology

MR. KOZOL, MRS. SOUTHWICK.

1. General Psychology. General empirical psychology from a thoroughly modern point of view. Emphasis on human dynamic psychology and problems of personality and human nature. A survey of systematic and experimental psychology. Purposivism and behaviorism contrasted. Applications of psychology to individual education and development. Among the men whose works are studied are: McDougall, James, Watson, Titchener, Freud, Cannon, Wundt, Troland and Boring. [Second year.]

2. Educational Psychology. Open to those who have completed VII-1. This course deals with mental development beginning with the child at birth. The development of healthy emotional attitudes through mental hygiene. The child's innate capacities and their development. Individual differences, influences of heredity and environment on development, psychological testing and experimentation. Educational correlations using the Spearman and Pearson formulae. Genetic and adolescent psychology. Retarded, abnormal and psychopathic child studies. The following authors are studied: Koffka, Köhler, Watson, Adler. [Third year.]

3. Ethics. Manners; personal development. [Third year.]

4. The Philosophy of Expression. Lectures upon the order of development of the powers of the human mind. The principle of evolution as illustrated in the history of art; significance of the "colossal," "effective," "realistic," and "suggestive" periods in art; laws of evolution as applied to the development of the powers of the orator; methods of developing these powers pedagogically considered. Lectures upon personal development through expression. [Second year.]

VIII. Education

PRESIDENT SOUTHWICK, MR. KOZOL, MR. CONNOR, MISS PATTERSON.

1. History of Education. Educational theories and systems from antiquity to the present day; the principal educators of each period; the influence of social and political conditions on education; educational aims and values; themes. [Fourth year.]

2. Principles and Methods in Education. Objectives in education; the study of the curriculum. Examination of current educational movements. The recitation; program making; discipline; motivation; tests; teaching techniques. Practice in teaching oral subjects under the direction of the instructor. Outlining courses. Making lesson plans. [Third year.]

3. Public School Reading. Application of the principles of the Evolution of Expression to graded schools. [Fourth year.]

4. Teaching Methods in Public Speaking. Organization of courses in debate and oratory; preparation of the teacher; lesson plans, course outlines; department organization; tests; courses of study for high schools, colleges; textbooks and aids in teaching; observation and controlled practice teaching. Pre-requisite, Courses I-2 and I-3, or consent of instructor. [Fourth year.]

5. Teaching Methods in Voice. Emphasis on the application of the principles of vocal technique in practical voice building for the student of oral expression. How to approach the correction of the commonest faults and defects of speech in the classroom. Study of the problems of hesitancies in speech. The physiology of the vocal organs. Reviews, written reports and discussions of current and standard writings on vocal methods. [Third year.]

6. Teaching Methods in Interpretation. Theory course in the pedagogic principles of the Evolution of Expression. Aims and methods of teaching literary interpretation in grade

and high schools. Organizing the course; lesson plans and outlines. Observation and controlled practice teaching. Prerequisite, six semester points credit in Evolution of Expression, III-1, or permission of instructor. [Second year.]

7-8. Community Drama Practice Teaching. The course in Community Drama includes one period of lecture work or class demonstration and two hours of laboratory work in neighborhood centers. The nature of the laboratory work will be determined by the ability and needs of each student.

(*a*) First semester. Survey of conditions in neighborhood and community centers. Study of methods of approach, club organization and development. Consideration of the value of a special technique for use in Community Drama. Value of special plays, stories, oral dramatics and technique for use in Community Drama.

Second semester. Study of the technique of Community Drama and its application to camps, churches, schools, and neighborhood centers. Choice and adaptation of material, interpretation and production. [Third year.]

(*b*) First semester. Advanced study of the technique of Community Drama and its application to camps, churches, schools, and neighborhood centers. Special problems in play producing. Choice and adaptation of material. Production by the student director of one-act plays of different periods, styles and types.

Second semester. Organization of communities for masque or pageant production. Study of the masque, the pageant, and the festival in relation to the community development. Little Theater and Civic Theater productions. Study of folk plays. [Fourth year.]

NOTE.—In addition to the courses named in this group, the following courses emphasize methods of teaching. They are an essential part of Group VIII and may be considered as fulfilling the graduation requirements from Group VIII or from the group in which they are scheduled.

II 6. Expressive Voice Culture
III 1. Evolution of Expression
III 2. Advanced Interpretation
V 9. Expressive Action

Summer Session

July 6-Aug. 14

MR. SHAW, MR. FORREST, MR. KENNEY, MR. BURNHAM, MR. BROWN, MRS. SHAW, MISS BAILEY.

THE curriculum of the Summer Session is especially arranged for the benefit of those who are unable to pursue the four year course leading to the degree, but who desire special preparation for platform or classroom needs. The summer session offers intensive courses in Public Speaking, Technique of the Speaking Voice, Literary Interpretation, Character Sketches, Acting, Costuming and Make-up, Settings and Technical Stage Problems, Shakespeare Productions, History of the Theater, Motivation of Bodily Action, Psychology of Speech, and Auditorium Work.

Subjects completed in the Summer Term may be credited in the regular course toward the degree of Bachelor of Literary Interpretation. Credit will be allowed only for complete units.

Advanced classes will be organized, and studies so arranged that those who attend during successive summers may follow progressive courses and enter upon new work from year to year.

Boston is a Mecca for summer visitors; its places of historic interest, its libraries and museums, its literary associations, its beautiful suburbs, its refreshing sea breezes, and the varied attractions of its harbor excursions bring thousands of pilgrims from all parts of the country. Students attending the Summer Session and desiring to study music will find abundant opportunity to secure instruction in private or class work.

For further information respecting the Summer Session, address the Director of the Summer Session.

Saturday Courses

Teachers and other qualified students who wish to enroll for special study on Saturday mornings will find a variety of subjects both elementary and advanced. Following are the courses open in 1931-32 to special Saturday students, whose preparation is adequate for admission:

			Semester Points
I	5.	Parliamentary Law	2
II	1.	Phonetics	2
II	3.	The Voice in Conversation	2
II	9.	Assembly Singing	4
III	1.	Evolution of Expression	2
III	2.	Advanced Interpretation	2
IV	8.	Theater Design	4
VI	15.	Greek Drama	2
VI	16.	Carlyle, Ruskin, Wordsworth, Tennyson	2
VIII	2.	Principles in Education	4

These classes will open on October 3, 1931.

Evening Courses

Classes in the Evening Division will open on October 12 for a term of fifteen weeks. Credit for these courses may be applied toward the B. L. I. degree.

The following subjects will be offered in 1931-32:

Fundamentals of Pleasing Speech
Appreciation of Literature
Acting in the Little Theater
Costuming and Makeup
Character Sketches
The Stage Today
Public Speaking
Poise and Grace of Body
The Voice in Conversation

Special Courses

RECOGNIZING the need of business and professional men and women for intensive periods of specialized training in self-expression as applied to their respective professions, Emerson College provides certain class opportunities. Groups are organized from time to time during the college year and members of the faculty give instruction and drill applicable to their special problems.

Methods of Instruction

WHILE in music and many other studies private teaching obtains the best results, in the study of oratory many years of experience have demonstrated that much better and more rapid results are obtained in class than in private instruction. Oratory is essentially a social matter, and can never be acquired in solitude.

Drill work is given in small groups. Thus, notwithstanding the size of the institution, such is the number of its instructors and classes, and such is the arrangement of its courses, that each student has the benefit of as much individual attention as could be afforded by a small school of inferior equipment, and, moreover, enjoys the advantage of work with the large staff of specialists. The individual and not the class is the unit.

Written examinations and other tests of proficiency will be given in all subjects at the end of each year and, in most departments, during each semester.

Readers and Lecturers*

RECITALS are held regularly every week during the entire course, students of all classes reciting from their repertoire. These recitals test the progress of the student in regular class-work and afford additional opportunities for platform practice. In these public performances students gain confidence in themselves, and actual experience in appearing before large gatherings.

The constant demand for entertainers in Boston and vicinity gives opportunity for practice to properly qualified students. To meet this demand the Emerson College Entertainment Service was organized and, working in co-operation with Course III 4-7, makes bookings for readers and groups of entertainers. Students booked through the Entertainment Service receive not only valuable platform experience but substantial financial returns.

Graduates are prominent before the public as readers, lecturers and radio entertainers.

Teachers

EMERSON COLLEGE graduates are teaching in leading institutions in all parts of the United States and Canada. During the past year many positions in high and normal schools, seminaries, academies and colleges have been filled by graduates.

The call for trained teachers in expressional English is increasing, and a most gratifying answer

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* For information concerning material for platform reading address *The Emerson Quarterly*. [See Page 55.]

is thus made to higher requirements for admission and severer work required during the course.

Agencies and institutions desiring teachers will be put in communication with eligible candidates on application to the Dean.

College Activities

Nineteen student organizations contribute to the student life of Emerson College. They include, besides the general Student Government Association and the four classes, six clubs, three religious societies, four sororities and one fraternity.

The Emerson Young Women's Christian Association takes an active part in bringing before the chapel assembly prominent pastors and religious workers. Devotional exercises are held weekly.

Emerson College Publications

THE *Emerson Quarterly* is a professional magazine devoted to the interests of teachers of oral subjects. It brings discussions and descriptions of what is happening in the field of speech and reviews of newest texts. Those interested in dramatics, stagecraft, public speaking, dancing, poetry, diction, or literary interpretation will find in the *Quarterly* informative and helpful articles from leaders in these fields. Four numbers are issued during each scholastic year. Subscription $2.00. (See Page 55.)

The *Alumni Bulletin*, sent free to *Quarterly* subscribers, chronicles the activities of Emerson graduates.

The *Emerson College News* records the various student activities and is sent free to graduates and friends of the college. It is published each month of the scholastic year.

Cost of Instruction

THE scholastic year is divided into two semesters of sixteen weeks each.

Cost of each semester of attendance (twenty required periods per week)	$150.00
Extra periods beyond twenty, per semester	6.00
†Dramatic Laboratory Fees	
Senior Comparative Drama	15.00
Junior Tributary Theater	15.00
Sophomore Children's Theater	10.00
Sophomore One Act Plays	10.00
Freshman Pantomime	10.00
Saturday Course, per semester period	12.00
Evening School	$12.00 to 48.00
Summer Session	75.00
Diploma Fee	10.00
*Application Fee	
For boarding students (page 37)	20.00
For day students	10.00
Fee for late registration (after Oct. 1.)	3.00

All books and stationery may be purchased at the college.

Tuition must be paid in advance. Students are not allowed to remain in classes when term bills are not paid promptly.

No tuition will be refunded except in case of twelve months' sickness.

†The above courses are not required for graduation. These fees cover cost of scenery, wigs, costumes and properties.

*The application fee is required of all students electing ten or more periods. It includes subscription to The Emerson Quarterly, The Emerson News, admission to general lectures, and to the annual course of Artists Recitals.

Emerson Residences

THE Emerson College residence for new students is a modern, finely equipped, six-story building located at 373 Commonwealth Avenue, in the best residential section of the Back Bay. The sleeping floors are divided into small suites of one single and two double rooms to give as great privacy as possible for study. On the street floor are parlors and a commodious dining room seating about a hundred and twenty-five. A resident matron and a dietitian are in charge.

All regular students, except those residing at home, will be required to live in the college residences unless special exception is allowed by the Dormitory Committee previous to the opening of the scholastic year.

Prices of room for thirty-five weeks with board for thirty-two weeks range as follows: $500, $550, $600, $650. These charges include all expenses for furniture in room, heat, light, and white muslin curtains and a pillow; but do not include couch covers, blankets, bed-linen, towels, laundry, or lunches. There are lunch rooms in the college building where lunches may be purchased during the week. Towels and bed linen, puffs, and blankets must be provided by the student.

Board and room rent are payable by the semester in advance. Payment is due on the day of the opening of the semester (page 3). No refunds for less than half a semester absence occasioned by illness.

The student may not come to the dormitory before the Friday previous to registration day as fixed by the college catalogue (page 3). The first dinner will be served on Friday night. Board will not be furnished to students remaining in the dormitory during the Christmas and Spring vacations.

Every application for a dormitory reservation must be accompanied by a twenty dollar ($20) deposit (see page 36); otherwise it will not be registered. If application is not accepted the amount of deposit will be refunded. Applications will be filed in the order of their receipt. Assignments will be made during the month of May, but applications will be considered later if vacancies exist.

Any applicant who either gives up her assignment later than September 1, or who withdraws after the opening of a semester, will be held responsible for the payment of room and board for the semester. Students who are obliged to withdraw should notify the college office at once. The reservation will be sublet, if possible, in which case the student who has withdrawn will not thereafter be held responsible.

Reservation fee will not be refunded to a student to whom an assignment has been made unless notice of withdrawal is given to the college before August fifteenth.

Alumni Association

Newton B. Hammond, '02, *President*
Jessie E. Southwick, '85, *Vice-President*
Adele N. Dowling, '24, *Secretary-Treasurer*

Executive Committee

Elsie Powers Corwin, '93
Theresa Kidder, '98
Margaret S. Hurley, '14
Lois Teal Owen, '16
Edna Waterhouse, '21
Joseph E. Connor, '21
Eunice Howard, '27
William E. Chase, '93
Eleanor Harvey, '30

THE Emerson College Alumni Association, formed in 1889, holds annual meetings. It laid the foundation of an endowment fund, secured the publication of a magazine, and in various ways has helped to extend the influence of the Alma Mater.

Association meetings, with reception and banquet, are held in Boston each year in connection with the graduation exercises. The date for 1931 will be May 26.

It is desired that information concerning past members of the college be sent to the Registrar of Emerson College. Graduates and former students are requested to send immediate notification of any change of address.

Alumni Clubs

LOCAL Alumni Clubs have been organized in various sections of the country to keep alumni and former students in closer touch with the College, and to promote its welfare.

Regular meetings are held by all these clubs, and all former students in the vicinity are urged to attend.

The members of these organizations may be applied to at any time for personal information concerning the College and its work. The addresses of two members of each organization are given to aid any who seek information concerning the Club or the College.

In order of formation the clubs are:—

1. *Emerson College Club of Hartford*
   Mrs. Claire Plummer Dresser, 86 Bloomfield Ave., Hartford, Ct.
   Miss Grace Garvin, 9 Huntington St., Hartford, Ct.
2. *Emerson Club of Boston*
   Mrs. Sara A. Neill Dowling, 928 E. Fourth St., South Boston, Mass.
   Mrs. Eva Macey Watson, 585 Beacon St., Boston, Mass.
3. *Emerson College Club of New York*
   Mrs. Olive Palmer Hansen, 125 Primrose Ave., Mt. Vernon, N. Y.
   Mrs. Neva Walter Uhlitz, 3247 Johnson Ave., New York, N. Y.
4. *Emerson College Club of Rhode Island*
   Miss Adelaide Patterson, Rhode Island College of Education, Providence, R. I.
   Mrs. Cora Nichols Fessenden, 125 Everett Ave., Providence, R. I.
5. *Emerson College Club of Los Angeles*
   Mrs. Alice Osden Hunnewell, 621 Beverly Drive, Beverly Hills, Cal.
   Mrs. Ida Page McCoy, 1045 No. Michigan Ave., Pasadena, Cal.
6. *Emerson College Club of Worcester*
   Mrs. Bertha McDonough Melick, 8 Roseland Terrace, Worcester, Mass.
   Mrs. Meta Bennett Wade, Worcester Academy, Worcester, Mass.
7. *Emerson College Club of Detroit*
   Mrs. Belle McMichael Smith, 2993 Whitney Ave., Detroit, Mich.
   Miss Rhea Olin, 3280 Leslie Ave., Detroit, Mich.

Students

Post Graduates

Jesseman, Victoria Cameron
Massachusetts

MacKenzie, Eunice
Connecticut

Mahon, Ruth Kelley
Massachusetts

Senior Class

Aleskin, Minnie
Missouri

Atwell, Nancy
Pennsylvania

Averill, Pauline
Wisconsin

Baker, Zillah
Massachusetts

Ballard, Scotia
Virginia

Barron, Celia
Massachusetts

Beal, Leona Rothstein
Massachusetts

Bell, Mary Frances
Florida

Brackley, Myrtie
Maine

Cohen, Birdie
New Jersey

Conover, Mary
New Jersey

Dorn, Minnie
Massachusetts

Dow, Clyde
Massachusetts

Dunn, Elizabeth
Rhode Island

Fish, Helen
Maryland

Fleish, Eva
Massachusetts

Fox, Marguerite
Rhode Island

Gamperoli, Edith
Massachusetts

Gilbert, Jennie
Massachusetts

Grass, Ruby
Maine

Haney, Martha
Massachusetts

Hardwicke, Elizabeth
Virginia

Harrigan, Betty
Massachusetts

Harris, Ruth
Pennsylvania

Helfand, Elizabeth
Massachusetts

Hewitt, Frances
Maine

Hoar, Marie
Massachusetts

Holland, Jane
Massachusetts

Huntley, Eunice
Massachusetts

Iversen, Jeannette Scheidt
Illinois

Johansen, Carolyn
Massachusetts

Jones, Mildred
Connecticut

Keith, Ruth
Massachusetts

Knowles, Gertrude
Maine

Krock, Dorothy
Pennsylvania

Langille, E. Elizabeth
Massachusetts

Lightman, Dorothy
Massachusetts

Loewenberg, Edna
Massachusetts

Lorenzo, Joseph
Rhode Island

MacRae, Rosamond
Massachusetts

Maguire, Louise
Massachusetts

McCormack, Margaret
Massachusetts

McDonald, Molly
Canada

Morgan, Violet
Canada

Morland, Ruth
Massachusetts

Nye, Laura
Rhode Island

O'Connell, Clarence
Massachusetts

Parness, Harry
Rhode Island

Pevzner, Samuel
Massachusetts

Pierce, Minerva
Maine

Rent, Margaret
New Hampshire

Ricker, E. Lillian
Massachusetts

Ritter, Ruth
Connecticut

Robinson, Edith
Massachusetts

Rose, Ann
Massachusetts

Rubin, Freda
Massachusetts

Saloman, Esther Goldner
Massachusetts

Scheid, LaVerne
Ohio

Schwartz, Sadie
Connecticut

Sharon, Lucie May
Missouri

Shea, Agnes
Massachusetts

Smith, Doris
New York

Spinney, Rachel
Massachusetts

Steinberg, Jeannette
Massachusetts

Sullivan, Ann
Massachusetts

Taylor, Rosamond
Maine

Terry, Elizabeth
Alabama

Tulin, Janet
Connecticut

Wagner, Clara
Pennsylvania

Williams, Marjorie
New York

Wolek, Rose
Massachusetts

Junior Class

Baron, Marie
Massachusetts

Breckenridge, Vera
Canada

Brown, Mrs. Gena
New York

Buchanan, Mildred
Massachusetts

Bullock, Beverly
Massachusetts

Casgrain, Natalie
Massachusetts

Church, Gladys
Pennsylvania

Cohen, Sylvia
Massachusetts

Collier, Thelma Rabb
Texas

Collins, Dorothy
Vermont

Consoletti, Grace
Massachusetts

Dinneen, Edith
Massachusetts

Dorr, Phyllis
Massachusetts

Dudley, Mrs. Elisabeth
Massachusetts

Filene, Ruth
Massachusetts

Garber, Fay
Connecticut

Gardner, Mrs. Catherine B.
Iowa

George, Jean
New York

Goddard, Dorothy
Massachusetts

Goldberg, Lenore
Rhode Island

Hall, Gladys
Massachusetts

Handy, Gardner
Massachusetts

Haney, Evelyn
Maine

Hayes, Ida Lee
Oklahoma

Hayes, M. Hilda
Massachusetts

Head, Elizabeth
Massachusetts

Healey, Grace
Massachusetts

Herzog, Ann
New York

Hoskins, Mathilda
West Virginia

Johnson, Harriet
Massachusetts

Leshinsky, Evelyn
Massachusetts

MacLennan, Alfred
New York

Madden, Ruth
Massachusetts

Malone, Harriet
Massachusetts

Matthews, Jean
Vermont

McFadden, S. Lucille
Ohio

McLean, Lenore
Massachusetts

Meyer, Edward
Massachusetts

Milton, Miriam
Florida

Morris, Dorothy
New York

Motherway, Frances
Massachusetts

Mundy, Annette
Ohio

Munson, Lillian
Massachusetts

Nighbert, Esther
Pennsylvania

O'Donnell, Margaret
Pennsylvania

Osgood, Adelaide
Connecticut

Owens, Dorothy
Kansas

Palmer, Barbara
Connecticut

Perkins, H. Elizabeth
Massachusetts

Phillips, Theresa
Maine

Quin, Marion
Connecticut

Reichert, Mildred
Texas

Richmond, Rosemary
Massachusetts

Ryan, Anne
Connecticut

Sage, Gladys
Vermont

Scott, R. Louise
Wyoming

Short, Ruth
Massachusetts

Sobiloff, Sara
Massachusetts

Stone, Marjorie
Massachusetts

Streete, I. Dorothy
Massachusetts

Strickland, Felicie
New York

Tuthill, Mary
Illinois

Waldo, Margaret
New York

Wall, Marion
Massachusetts

Westervelt, Alma
Massachusetts

Williams, Gertrude
Tennessee

Williams, Rhoda
Massachusetts

Sophomore Class

Ackerman, Natalie
Massachusetts

Alexander, Ruth
Massachusetts

Bartley, Helen
Massachusetts

Berman, Toba
Michigan

Bieber, Ruth
Oregon

Bloomberg, Dorothy
Massachusetts

Brooks, Grace
New York

Burnham, Ruth
Massachusetts

Campbell, Ruth
Massachusetts

Ciampa, Carmela
Massachusetts

Cohen, Celia
New Hampshire

Coon, Edna
Rhode Island

Crosbie, Rosamond
New Hampshire

Cushman, Clara
Massachusetts

Dealy, Vera
Massachusetts

deCosta, E. Dolores
Massachusetts

Eaton, Ruth
Massachusetts

Elliott, Nancye
Kentucky

Ensher, Beatrice
Massachusetts

Flinn, Thelma
Massachusetts

Fox, Dorothy
Massachusetts

George, G. Catherine
Texas

Hall, L. Velma
Massachusetts

Hallatt, Cleda
Canada

Hathaway, Frances
Massachusetts

Hines, Joyce
Ohio

Hinig, Ellen
Ohio

Howard, Edith
Massachusetts

Jacobs, Selma
Connecticut

Kennedy, Blanch
Mississippi

Kinney, A. Electa
Rhode Island

Kupinsky, Sylvia
Massachusetts

Lake, Elizabeth
Ohio

Leonard, E. Madlyn
Massachusetts

Locke, Barbara
Massachusetts

Lonergan, Mary
Massachusetts

Mason, Stanley
New Jersey

McKeen, Eleanor
Maine

McLean, Angela
Maine

McLean, Isabel
Canada

Mills, Waldeen
Georgia

Muldowney, Gertrude
New York

Nagle, Frances
Pennsylvania

Palmer, Helen
Maine

Penney, Clarice
Maine

Penny, Alice
New York

Price, Ruth
Pennsylvania

Pusey, G. Eleanor
Pennsylvania

Rollins, Doris
New Hampshire

Rubinstein, Gladys
Massachusetts

Safier, Claire
Ohio

Schmavonian, Margret
New York

Shafmaster, Bernice
Massachusetts

Sigel, Bertha
Massachusetts

Simpson, Helen
Massachusetts

Snider, Anne
Massachusetts

Soule, Mary
Maine

Stephens, Ruth
Connecticut

Sylvester, L. Belle
Massachusetts

Thompson, Darthea
Massachusetts

Warsaw, Florence
Ohio

Weissman, Mazie
Pennsylvania

Williams, Rosaria
New Jersey

Wood, Olive
New Hampshire

Wry, Elsie
Massachusetts

Wyzanski, Elsie
Massachusetts

Freshman Class

Alpert, Lillian
Massachusetts

Angoff, Rebecca
Massachusetts

Ash, Margaret
Michigan

Baker, Irma
Pennsylvania

Best, Virginia
Illinois

Brattin, Grace
Massachusetts

Buck, Janice
Massachusetts

Bugen, Minerva
New Jersey

Coblens, Sylvia
New York

Cohn, Frances
Massachusetts

Cooper, Ruth
Massachusetts

Cotton, Zelda
Massachusetts

Desmond, Mary
Massachusetts

Duff, Gordon
Massachusetts

Dupuis, Therese
Rhode Island

Freedman, Gladyce
Massachusetts

Freeman, Robert
Massachusetts

Friar, Mabel
Massachusetts

Gass, Ida
Massachusetts

Greenberg, Ruth
Massachusetts

Hagen, Ragna
Massachusetts

Hanson, Gladys
Massachusetts

Harris, Louise
Texas

Hicks, Margery
Canada

Howe, Kathryn
Vermont

Howe, Sibyl
Vermont

Jackson, Jeannette
Massachusetts

King, Gladys
Massachusetts

Kingman, Helen
New Hampshire

LeVeille, Geraldine
Minnesota

Lewenberg, Sylvia
Massachusetts

Lincoln, Alene
Pennsylvania

Lowe, Dorothy
Massachusetts

Lowenthal, Eleanore
Connecticut

Macdonald, Ruth
Canada

Marlowe, Nora
Massachusetts

McGuire, Edna
Massachusetts

Meyer, Carlyn
Virginia

Mills, Frances
New York

Mowitz, Lorena
New York

Mulcahy, Beatrice
Massachusetts

O'Brien, Marjorie
Massachusetts

O'Connell, William
Massachusetts

Oikelmus, Lillian
New Hampshire

Olsson, Frederica
Massachusetts

Quong, Wai-Nong
China

Radding, Gladys
New York

Read, Helen
Pennsylvania

Reuter, Leola
Connecticut

Robinson, Eleanor
Connecticut

Rosenberg, Beatrice
Massachusetts

Rosenthal, Sarah
Massachusetts

Schuyler, Alice
Rhode Island

Solomon, Rose
Massachusetts

Spotniz, Nellie
Massachusetts

Stone, Edith
Pennsylvania

Sullivan, Dolorita
Connecticut

Taylor, Mabel
Massachusetts

Taylor, Priscilla
North Dakota

Tellier, Morwenna
Rhode Island

Terry, Lynette
New York

Towill, Daisy
South Carolina

Tyler, Florence
New York

Varney, Faith
Massachusetts

Waldron, Priscilla
Pennsylvania

Walker, Mary
Massachusetts

White, Malcolm
Massachusetts

Wightman, E. Janice
New Jersey

Zuckerman, Zipporah
New York

Specials

Austill, William
Massachusetts

Brunton, Bertha
Massachusetts

Cohen, Dorothy
Massachusetts

Copell, Edgar
Massachusetts

Crane, Barbara
Massachusetts

Cranson, Beulah
Massachusetts

Danovitch, Evelyn
Massachusetts

English, Constance
Massachusetts

Eustis, Mrs. Grant
Massachusetts

Fine, Ruth
Massachusetts

Hauft, Mrs. Jennie Wall
Massachusetts

Hovey, Jane
Massachusetts

Hulliger, Marguerite
France

Jones, Betty
District of Columbia

Jones, Dorothy
Massachusetts

MacDonald, Esther
New Hampshire

Miers, Violet
Texas

Paine, Dorothy
Connecticut

Putnam, Harold
Massachusetts

Ralston, Estelle
Massachusetts

Reed, Emily
Massachusetts

Smith, John Carmichael
New Zealand

Sundelin, Helvi
Massachusetts

Swartz, Ethel
Massachusetts

Thornton, Lawrence
Massachusetts

Saturday Class

Brooks, Estella
Massachusetts

Doyle, Esther
Massachusetts

Oakes, Margaret
Massachusetts

Phillips, Isabel
Massachusetts

Shine, Marian
Massachusetts

Wylie, Mrs. Ethel
Massachusetts

Evening School

Aborn, Leon
Massachusetts

Baker, Pearl
Massachusetts

Barber, Jean
Massachusetts

Barker, Ruby
Massachusetts

Beals, George
Massachusetts

Belinsky, Abram
Massachusetts

Berman, Ethel
Massachusetts

Boyarsky, Mary
Massachusetts

Brady, Kathleen
Massachusetts

Brass, Betty
Massachusetts

Breckenridge, Vera
Canada

Bromfield, Meyer
Massachusetts

Bronow, Marion
Massachusetts

Brostoff, Sarah
Massachusetts

Brown, Herbert
Massachusetts

Campana, Josephine
Massachusetts

Caughey, Edith
Massachusetts

Chamberlain, Hazel
Massachusetts

Crowley, Frederick
Massachusetts

Dearborn, William
Massachusetts

deCosta, Dolores
Massachusetts

Doyle, Esther
Massachusetts

Durr, Gertrude
Ohio

Flashman, Helen
Massachusetts

Fontana, Mary
Massachusetts

Foote, Laurence
Massachusetts

Friedman, Lillian
Massachusetts

Grass, Ruby
Maine

Haley, Dr. William
Massachusetts

Hewins, Edmund
Massachusetts

Hiltz, Mrs. Orrie
Massachusetts

Hinig, Ellen
Ohio

Horne, Joseph
Massachusetts

Hull, Robert
Massachusetts

Hurwitz, Lottie
Massachusetts

Isaacs, Florence
Massachusetts

Iversen, Mrs. Jeannette
Illinois

Jones, Dorothea
Massachusetts

Leonard, Ellen
Massachusetts

Leverton, Elsie
Massachusetts

Liner, Freda
Massachusetts

Locke, Barbara
Massachusetts

Mack, Madeleine
Maine

MacKnight, Hilda
Massachusetts

MacNeill, Blanche
Massachusetts

Manley, Marion
Massachusetts

Nye, Laura
Rhode Island

Painten, Ralph
Massachusetts

Paleshook, Frances
Massachusetts

Palladino, Elsa
Massachusetts

Palladino, Lélia
Massachusetts

Penn, Sally
Massachusetts

Penney, Clarice
Maine

Prout, Mrs. Marjorie
Massachusetts

Prout, Richard
Massachusetts

Reed, Emily
Massachusetts

Rogers, Mrs. Miriam
Massachusetts

Rosen, Samuel
Massachusetts

Rush, Armond
Massachusetts

Salvin, Frances
Massachusetts

Sanchioni, Adolf
Massachusetts

Sedersky, Evelyn
Massachusetts

Shaw, Frederick
Massachusetts

Smith, Esther
Massachusetts

Smith, George
Massachusetts

Smith, Laura
Massachusetts

Stephens, Ruth
Connecticut

Strayer, Charlton
Massachusetts

Swartz, Ethel
Massachusetts

Troop, John
Massachusetts

Tuckerman, Bayard
Massachusetts

Turiello, Aurelia
Massachusetts

Tuthill, Mary
Illinois

Tyner, Charles
Massachusetts

Waldman, Frances
Massachusetts

Waldman, Ida
Massachusetts

Walter, John
Massachusetts

Ware, Theodore
Massachusetts

Warner, Leon
Massachusetts

Weiner, Ina
Massachusetts

Wexler, Gertrude
Massachusetts

Wilson, Mrs. Phyllis
Massachusetts

Wolf, Anne
Massachusetts

Wolfson, Dr. Daniel
Massachusetts

Summer Term

Boyer, Norma
Georgia

Brake, Vera
Colorado

Brown, Katherine
Pennsylvania

Burke, Katherine
Massachusetts

Campbell, E. Lucile
New York

Catheron, Lorraine
Massachusetts

Cohen, Birdie
New Jersey

Eaton, Ruth
Massachusetts

Fesler, Lillian
Nebraska

Foreman, Estelle
Massachusetts

Getzendanner, Edna
Illinois

Greenberg, Sara
Maine

Harrop, Ruth
Rhode Island

Herzog, Ann
New York

Johnson, James
Tennessee

Jones, Esther
Massachusetts

Kelley, Eleanor
Massachusetts

Kelley, Mary
Massachusetts

Kelson, Arabella
Massachusetts

Kinney, Amy Electa
Rhode Island

Kotze, Frederick
South Africa

Levy, May
Pennsylvania

Lewis, Evelyn
Georgia

Lightman, Dorothy
Massachusetts

Littleton, Orr Nelle
Arkansas

Lovgren, Mrs. Veroqua
Massachusetts

Morland, Ruth
Massachusetts

Otwell, Elizabeth
Alabama

Palmer, Barbara
Connecticut

Philbin, Lenore
Pennsylvania

Richert, Audery
Kansas

Spicer, Eleanor
Massachusetts

Stockman, Isabel
New Jersey

Swasey, Harriette
California

Terry, Elizabeth
Alabama

Webster, Mrs. Frances
Massachusetts

Wells, Mrs. Ruth
Massachusetts

Williams, Marjorie
Massachusetts

Wolek, Rose
Massachusetts

Wyzanski, Elsie
Massachusetts

Devise and Bequests

For the convenience of any who may wish to make a bequest to Emerson College of Oratory, the following form of bequest to be inserted in a will is suggested.

I give and devise to Emerson College of Oratory, Boston, Massachusetts, the following real estate:

(Here give description of real estate)

I give and bequeath to Emerson College of Oratory, the sum of.....dollars to be paid by my executor in.....months after my decease.

NOTE. All wills must be executed according to the formalities of the several States in which they are drawn. These should be ascertained at the time of the making of the will.

THE EMERSON QUARTERLY,
BOSTON, MASS.

GENTLEMEN:—

Enclosed please find *Check* / *P. O. Order* / *Cash* to the amount of TWO DOLLARS ($2.00) to cover the amount of my subscription to *The Emerson Quarterly* for the four issues of 1931-32.

Signed .....

Address .....